

# STUDENT REVIEW

BYU's  
UNofficial  
Magazine

year 3 issue 21

Provo, Utah

February 22, 1989

## Epoch or Episode?

# The Gorbachev Years:

by Gary L. Browning  
Professor of Russian

Today the questions most often asked about the Soviet Union are whether Gorbachev is "sincere" and "how long will he last?"

Most would agree that some of Gorbachev's ventures have been "cosmetic," others "substantive." Among the latter are removing Soviet troops from Afghanistan; halting the jamming of most foreign radio broadcasts, including the Voice of America, Radio Liberty, and Radio Free Europe; agreeing to an Intermediate Range Nuclear Forces Treaty largely on American terms; permitting much more foreign travel and emigration; fundamentally restructuring the government's legislative branch; lifting the censor's fist from formerly prohibited works, including Pasternak's masterpiece *Dr. Zhivago* and Tenzhiz Abuladze's remarkable anti-totalitarian film "Repentance" (to be shown at BYU's International Cinema February 21-25); recently pledging unilateral troop and arms reductions; and much more.

Admittedly, however, certain of Gorbachev's proposals appear to have been primarily for public relations and propaganda effect, such as the Soviet offer to cease arming the Sandinistas if the U.S. would end its support for the Afghan "rebels" and an expressed willingness to close down Soviet bases in Vietnam if the

Americans would leave the Philippines.

While surely the venerable Sovietologist George Kennan is right that sooner or later "the forces arrayed against Gorbachev will coalesce to unseat him," the question is, how soon? And much more important, will the Gorbachev initiatives be entirely rescinded?

My own sense is that Gorbachev is not likely to be driven from office in the near future by Soviet political or military opponents. Yes, he has powerful adversaries who are reluctant to forego the entitlements of former times, and yes he rankles not a few by demanding improved performance, but many of those who now have any real voice and, hence, power acknowledge that fundamental reform is not merely desirable but essential if the Soviet Union is to regain its domestic social vitality and its world stature.

In the words of Brooklyn College political scientist Alexander Yanov, "the entire 'reform party' of Russia backs Gorbachev and, moreover, sees him as its natural leader, as the executor of its own program. This means at least a dozen million people, possibly more—from the elite of the working class and the peasantry to the elite of the middle managerial class to the professionals and even the younger bureaucracy replacing the Brezhnevist cadres."

Of course, over 270 million others remain in a vast but essentially silent

and largely disenfranchised majority, their ability to effect change limited—unless they are aroused to the point that no amount of persuasion or threat can restrain them. Their centuries'-long pattern, however, is to grumble constantly, resist passively (by working poorly and drinking heavily), and endure.

Gorbachev's tasks are monumental, considerably more formidable than those most other politicians face today.

He must reverse the massive momentum of Stalin's essentially vile legacy (which includes many strata from an ancient Byzantine and autocratic czarist inheritance), as well as the momentum of Brezhnev's own ruinous bequest. From Stalin and, in certain features from centuries earlier, came brutal police state controls, a harsh and inane censorship, inept centralized planning, inefficient collectivized agriculture, and unyielding party monopoly on power (as well as certain aspects for which Stalin is remembered much more fondly: a low crime rate, strict labor discipline, low-priced necessities, and international prestige arising from scientific, economic, and military achievements).

Brezhnev considerably softened the most monstrous Stalinist excesses but fueled other destructive fires: rampant fraud and corruption on all levels, inordinate privilege for the fat cat "new class" (the *nomenklatura*), a decreasing worker produc-



SR art by Jeff Lee

tivity rate and mounting alcoholism, military adventurism, and, in general, an environment of incompetence, stagnation, and weariness.

Gorbachev proposes to transform his country through glasnost (allow-

ing all to speak out on problems), perestroika (social restructuring, principally in economic and political spheres), and "new thinking" (initially understood on the interna-

Please see Gorbachev on back page

## Lawsuit Pending Against BYU

by Bruce Pritchett

Responding to BYU administrators who forced him to resign last month, Gary Thompson, former president of BYU's Black Student Association, reported Thursday that he will file two separate lawsuits against BYU. One of those lawsuits includes charges of discrimination.

In addition, the NAACP (National Association for the Advancement of Colored People) and the Utah State Governor's Committee on Minority Affairs have been looking at BYU's conduct in the Gary Thompson affair.

Mr. Lenarish Bush, chair of the Legal Redress Committee of the NAACP, will appear at a press conference where he will make a public statement regarding BYU's handling of Thompson's forced resigna-

tion. Mr. Clifton Wilkes, the Governor's chair of Minority Affairs, will also make a statement at the press conference.

The conference will be held on Wednesday, February 22, from 1:00 to 2:00 pm. It will be held in the State Office Building behind the State Capitol, in room 6219.

The discrimination charges were filed with the State Anti-Discrimination Industrial Committee on Friday, February 17. Thompson stated that the other lawsuit involving charges of defamation of character, slander, and curtailment of future earnings was also filed.

Black Student Association presidents from three other universities—the University of Utah, Utah State University, and Weber State College—will also be present at the press conference.

## Bookstore Defends Text Prices

by Kyle Harris

Financing a college education in the eighties is a delicate tight-rope act, balanced between high tuition and rising textbook costs. The rope is gradually tipping upward, however, as textbook costs compete ever more for a student's checkbook, off-balancing even the most frugal living.

According to Brent Laker, BYU's textbook operations manager, the problem is not so much one of high textbook mark-ups as it is of independent business costs. "The cost of textbooks has actually risen only marginally in the past few years," Laker stated in an interview last week. "But, the cost of doing business has risen dramatically during that same period, causing many inde-

pendent stores to fold and leave the market."

Laker noted also that publishing houses like McGraw Hill are responsible for pricing textbooks, leaving little discretion to the individual bookstores. With the decrease in competition due to high business costs, the publishing houses have a firm hold on the promotion and sales of textbooks.

"Contrary to public opinion, we [the university bookstores] are not the consumers in the textbook market," said Laker. "The publishing firms deal directly with the separate university faculty by sending out book lists and finding out which texts are popular."

"If a certain textbook is received

well by both students and faculty, it's natural to see a small price mark-up. The professors also have the right to determine the quantity of books needed in a course. It's a complex system."

According to Laker, each publishing firm sends a standard net bill to cover the costs of textbooks, but each university has the option to sell the book above or below the net bill. The dilemma confronting most bookstores is to standardize retail costs without increasing cost and service.

The BYU textbook department is unique in that it operates on a standard net billing system with a net margin of 23% in prices. Most university stores operate on a net margin of 25%, the University of Utah and other

Please see Prices on back page

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# Letters

Dear Editor:

My five years at BYU prompt me to disagree with Jeff Hadfield's claim (*Student Review*, Feb. 15) that our fair school offers an open educational forum "in which students are allowed to make their own decisions." If BYU provides an environment as conducive to free thought as Jeff suggests why, then, does it restrict the distribution of a newspaper as innocuous as *Student Review*? And this when the *Review* already has a reputation (at least among its writers and illustrators) for rendering harmless a variety of submissions—all done, of course, in the name of editing. I refer here to several of my articles and at least one of my illustrations.

Jeff compliments the International Cinema program which I have enjoyed over the years. Yet, he fails to mention that IC censors its films, frequently transgressing the medium in an effort to protect sensitive viewers. And am I the only movie-goer to notice a dramatic increase in the number of "feeling-good" films shown at BYU's culture-conscious cinema?

Jeff congratulates the faculty for structuring course "around secular texts, not around official Church versions." It may be enlightening,

however, for Jeff to learn that at least one 200 level humanities class at BYU was instructed not to read the closing lines of Chaucer's "Pardoner's Tale." The instructor found them objectionable.

In reference to freedom of creativity and expression, I will admit that BYU does sponsor a literary journal, *Inscape*. However, all stories selected for *Inscape* must endure administrative scrutiny that masquerades as editing. One might believe that such revisions aim only to enforce a literary standard. However, a quick examination of the cutting-room floor will reveal *Inscape* editing reflects a spirit not so much of aesthetics as of priggishness.

What I most want to question, however, is Jeff's sustained meliorating comparison between BYU and Liberty University, an institution depicted as mildly scholarly. It seems, instead of comparing BYU to Liberty and merrily chirping that things could always be worse, it would be more productive to compare our university to one respected for its academics. I agree that BYU has much to offer, yet I feel we will reach greater achievements only by replacing self-congratulation with self-scrutiny. Our critical analyses of BYU should be intensive and should direct us toward a dynamic, invigorating future, not merely a cozy present.

Brian Kubarycz

## STUDENT REVIEW

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Student Review is an independent student publication dedicated to serving Brigham Young University's campus community.

Student volunteers from all disciplines edit and manage Student Review; however, opinions expressed are those of individual authors and do not necessarily reflect views of the SR staff, BYU, or The Church of Jesus Christ of Latter-day Saints.

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We invite all students to get involved with Student Review. Articles are welcome from anyone involved in the BYU campus community.

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Student Review would like to apologize to Tamara Townsend and Michelle Youtz who collaborated with Mark Freeman on last week's pollution article..



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# BYU's Drop Policy: Drop It?

by Jared Stone

In the BYU Office of Admissions and Records a sign reads, "BYU Admissions and Records—We Aim to Please." Many BYU students see this sign and wonder.

To be sure, the University's drop policy, charging fees when students drop classes, has caused controversy. A BYUSA presidential candidate made its reform a part of his platform, Director of Registration and Records Gene F. Priday, refuses to discuss it, and nearly every BYU student has felt its monetary impact. At any rate, it seems that a reevaluation of the University's drop policy is past due.

Up until fall 1983, BYU students had seven days to drop classes without penalty. During those seven days, students could attend a class at least two or three times before deciding to continue or drop. After that first week, they paid a flat \$3 fee to drop classes.

In fall 1983, the University changed to the graduated fee system that is currently used (see table). Beginning on the third day of class, students must pay a fee which increases every day thereafter for the first 10 school days. Then, students have 15 more school days to drop classes before they must petition to drop. The petition is only valid with the instructor's signature and if the student has a passing grade. After the first 10 days, dropped classes are noted on the grade report and transcript by "W," denoting an official withdrawal. After 25 school days, if a student is not passing a course when he withdraws, he receives a "WE," denoting withdrawal while failing. If he withdraws after 12 weeks into the semester, he receives a "UW," denoting an unofficial withdrawal. The "UW" and "WE" are equivalent to failing grades.

In a recent survey, six western universities were asked about their respective drop policies (see table). BYU's drop policy is the most stringent when compared to others. For example, Stanford University students may drop classes up until 24 hours before the final examination without any fees, signatures, or marks on their transcript. The only universities surveyed which charge a fee to drop were UC Berkeley and UCLA. These schools charge a flat fee of \$5 and \$3 respectively after three weeks of classes. BYU charges \$3 on the third day of classes. Even

University of Utah students drop classes free of charge.

The graduated fee schedule, which none of the surveyed universities uses, and the notification on the transcript ("W" and "UW") are probably the two most questioned mandates within the current drop policy. Let's examine both.

The graduated fee system has generated much controversy. After all, it only allows students one day, and in some cases none, to evaluate the class and the professor without paying a fee. Most students who have fallen victim to BYU's system have later questioned its purpose. Does the University really need the extra money?

When asked about the policy, Robert W. Spencer, dean of Admissions and Records, simply said, "It [the graduated fee schedule] was not done to raise money for the university." The money from drop fees goes into a general university fund. The amount of money collected and where the money goes is "confidential information" according to the Office of Financial Services. However, considering the number of students at BYU and the immediacy with which the fee takes effect, the sum is certainly not just a jingle in the someone's pocket.

No, the supposed purpose of the graduated fee system is to get students to drop classes as soon as possible so that other students can add the classes.

Spencer continued, "The graduated fee is doing exactly what it was intended to do—it has pushed the drops to the front end of the semester." But to many who would like to have more time in class to evaluate their courses, this seems a high price to pay.

Jearlene Leishman, a BYU Registration counselor, also commented that, "It is not an inherent right to be able to attend a class before it is added or dropped." Although one can spend much time checking out everything from watermelons to car stereos before purchasing them, at BYU one has no right to attend a class before it is added or dropped. Something seems wrong.

We come to BYU to obtain the best education for our unique selves, but are forced to take potluck because a small number of students want to add a class one week earlier, even though they could just as easily add

it one week later. Attending a class before it is added or dropped should be an inherent right.

The second problem with the drop policy is the "W" and "UW" indications on the transcript. Like the graduated fee system, these marks' purpose are also dubious. Why does the "W" or "UW" need to be noted at all? Leishman said, "We are a keeper of the records. The 'W' and 'UW' marks are an accurate indication of a student's academic history."

Certainly, it is important for the university to keep precise records, but why on the transcript that gets sent to potential employers? Are we not supposed to be working together?

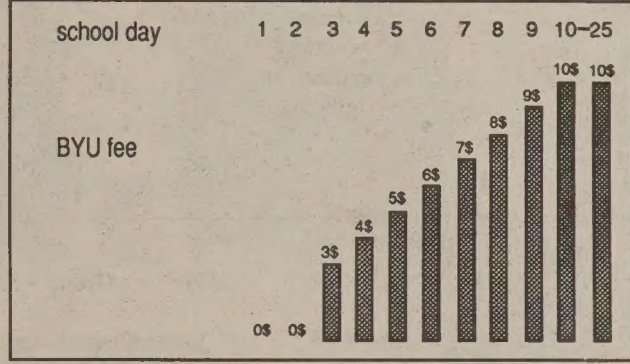
Leishman continued, "If students could drop freely for any reason, without any accountability, it would hurt the credibility of the whole university." Stanford's drop policy does not include indications of dropped classes on its transcripts, but it was ranked the number one undergraduate university in the nation by *U.S. News and World Report* in 1987. Apparently, their drop policy hasn't hurt their credibility.

But honestly, is a "W" really that bad? Leishman said, "We don't see the "W" as a negative. It is an accurate depiction of what happened." However, in the *University Bulletin*, a "W" is listed as a "nonprogressive grade," in the same category as "E's," "UW's," "WE's" and "I's." Leishman believes that students interpret the "W" wrongly, contributing to their negative view of it. She does not think students should worry if they have one or two "W's" in terms of future employment. According to her, "Students can explain the circumstances to the interviewer, if necessary."

Unfortunately, the appearance of your transcript often plays a role in determining whether or not you even get an interview. Also, if there is such a misconception about "W's" among the students here at BYU, imagine what potential employers, independent of BYU, must think. It seems a bit irresponsible for the University to recognize people's misconceptions about the "W" and to do nothing to eliminate it.

There is hope, however. Ironically, the current drop policy was recommended by a group of students in 1983. As flawed as it is, students may still be able to change

SCHOOL	FEE	Time Period for Dropping	Indication on Transcript
BYU	graduated fees	First 12 weeks of class	W after 2 weeks UW after 12 weeks
U of U	None	ANY TIME	W after 2 weeks
Stanford	None	Up to 24 hours before the final	None
Berkeley	\$5 after 3 weeks	ANY TIME	None
UCLA	\$3 after 3 weeks	ANY TIME	None
UNLV	None	First 8 weeks of class	None
Arizona State	None	First 11 weeks of class	W after 4 weeks



it.

If a group of students in 1983 could revamp the entire drop policy, then a group of students in 1989 can certainly do the same. The Office of Admissions and Records is willing to hear and seriously consider student opinion. With a moderate amount of student initiative, change is possible.

Our years at BYU are limited. The University is here for us. A coherent, popular drop policy which encourages true responsibility, like those of other universities, would certainly add to the well-being of the student body and open doors to a better individualized education. It would also make BYU's "aim to please" much straighter and truer.

### A&L SUGGESTS

The FREE WOODY ALLEN FILM SEMINAR this Saturday, 25 February, from 2:00 to 8:00 PM in 250 MSRB.

Short commentaries with clips of the following films:

- ZELIG
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Aristotle's *Poetics* and Sophocles' *Oedipus the King*

Wednesday, February 15, 22, and March 1, 8  
Norma Davis on  
Women and the Arts: The Turn of the Century

Thursday, February 16, 23, and March 2, 9  
John F. Hall, III on  
Virgil's *Aeneid* and Augustan Propaganda in Literature and the arts

**All lectures in 241 MSRB, 6pm**



# CAMPUS LIFE

## Library Neurotics



by T.M. Swain

I study on the fifth floor, south side of the library. Usually in a carrel and preferably one with a window. I normally set a goal of at least three hours. I learned about setting goals in primary. Halfway into my studies, my brain starts to torment me with endless, irrelevant, neurotic thoughts. I turn to look at the other people in the library, they look as if they're fervently studying, but I know they're not. I know they're just like me — neurotics pretending to be students.

The window in my carrel serves as a looking glass into my mind. As I stare down into the deep darkness that lays over campus, my mind begins to run off in tangents. For example, on the upper right hand corner of my carrel is a number — 5097, along with the words "THIS CARREL IS ASSIGNED TO A GRADUATE STUDENT AND MUST BE VACATED UPON REQUEST." I wonder what it would be like to walk up and down the aisle of desks and randomly ask students to get out of my carrel.

I also begin to wonder about Standards; I get the image of small men with large walkie-talkies. "Come in Vern, here comes one right now, her skirt is much too short and she has a bit too much facial hair, over."

"Yep, I see her and she's comin' my way. Let's do it, over. Suddenly the theme from *Mission Impossible* sounds in as this poor girl is dragged to the basement of the Wilkinson Center where she is photographed and fingerprinted. After she is released, she is taken to the Bookstore where she is compelled to buy ap-

propriate attire and a razor. I look around and the other students are still pretending to study.

I worry about girls who wear high heels to school. I'm afraid that one might slip on the ice and get in my way while I'm hurrying to class. I worry that if my future husband went bald he would grow just one long strip of hair and try to wrap it around his head, or just neatly comb it all over to one side. I worry that I'll be 30 years old and still in a BYU singles ward, or worse, pregnant with five kids and living in Y-Mount Terrace. I wonder why they call my apartment a condo — did they think we wouldn't notice?

I worry about all those people who walk around campus with headphones on. I think they're pod people that sometime during adolescence lost their social skills. They wear headphones to look inconspicuous, while they secretly plan to take over campus. I worry that one day the automatic teller machine will take my card and never give it back, or that my parents will realize that their VISA has been missing for over two semesters.

I wonder about this man on campus, whom, I find quite intriguing; I'm not all that attracted to his looks, although he is good looking in an odd sort of way. I'm more attracted to his seemingly intelligent composure and sense of inner strength. I wonder if he knows I exist? Actually I know he does because every time he talks to me I end up inserting every limb of my body into my mouth. I wonder, do men ever feel that way? Why are men the way they are? Why can't they be more

like women? Do they wonder about us? Suddenly, a voice comes over the library speaker "the library will be closing in five minutes." As I pick up my books and head for home I begin to wonder, "who is that woman on the library speaker anyway?"

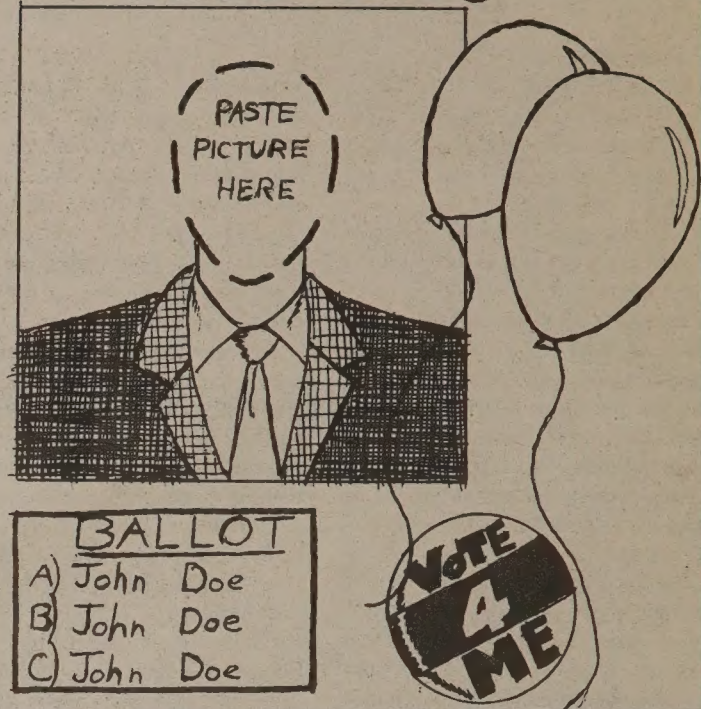
## Top 20

1. Fresh breath
2. Green lights
3. Ice fishing
4. Merrill E(meritus) Oates
5. Successful diets
6. Short Sacrament meetings
7. Philosophy on Sunday
8. Free razors at McDonalds
9. Valentine's Day break-ups
10. Clean bathrooms
11. "Winged Words"
12. *The Bicycle Thief*
13. W.B. Yeats
14. All things Irish
15. Jack Anderson
16. *Dangerous Liaisons*
17. Pet rats
18. HBLL display cases
19. Loyalty
20. Permanence

## Bottom 11

Friends on vacation without you, not having a crowbar when you need one, midnight phone calls, losing things, old fish, cold feet at 3 a.m., charlatans, budgets, parental reprimands, Election of Yoko Ono

## ELECTIONS



## Democracia

by Michael Mower

Recently my friend Jorge invited me to his country of Provada. "Jorge," I said, "it is cold this time of year in Provada."

"Sí, but we are having elections and I want you to see our great example of democracy in action."

I flew to Provada. Jorge met me at the airport and drove me to the local university: the center of the electoral excitement.

"Where are all the candidates, the banners with patriotic slogans, the free food?" I said after looking around the campus.

"Oh, we keep all that stuff together in a small area. It is so the campaign workers do not get cold standing in the snow, and so the students are not disturbed by politicking while walking to class."

"I see, but Jorge, everything looks the same. The campaign buttons have no names on them and the flyers all appear identical."

"That is the way the Generals who run the elections want it to be."

"But what about diversity, Jorge?"

Jorge was a bit upset at my question. He replied, "If the people of Provada want diversity they can just move to Salt Lake Ciudad. The Generals do not like contentions and problems. Our motto in Provada is "Democracy, Conformity, Eternity." It used to be "Democracy, Conformity, Polygamy" but we changed that a long time ago."

I look through some of the campaign material. One forward candidate stressed, "Let the voice of the students be heard." Another stated, "Let's hear the student's voice." A final visionary nominee declared

"Students, let them hear your voices."

"Jorge," I said, "these slogans all appear identical."

"Oh mi amigo, if you think the slogans are all alike, you should see the candidates. We don't waste our time on long primaries like you Yankees. A special group selects who may run. It keeps our system free from people like your Jesse Jackson and Pat Robertson."

"Is the group that selects the candidates chosen by the Generals?"

Jorge didn't smile.

In order to preserve our friendship, which was quickly deteriorating, I thought I'd better ask some questions Jorge could answer positively.

"What is the budget of your government?"

"Oh amigo, the Generals do not want us to know."

"Well, how many votes does the winner receive?"

"Oh, the Generals do not tell us. They don't want those who are defeated to have their feelings hurt."

By this time I was losing my patience. "Jorge, what do the Generals want the people to know?"

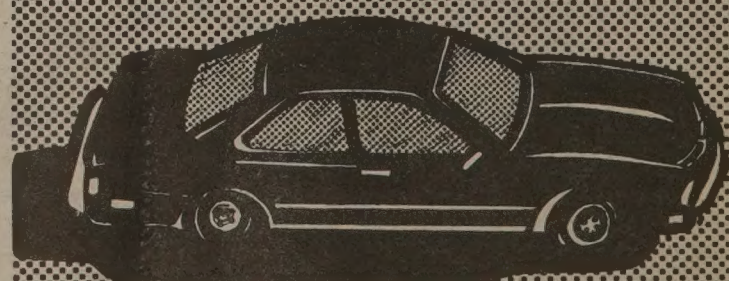
"The Generals of Provada desire that all the people realize how important democratic elections are."

"Well amigo," I said to Jorge, "I need to return to America, but thank you for showing me your country."

"Oh, but Señor, after studying all about our issues and candidates, who would you vote for?"

I thought about his question, the Provaden campaign, and the difference my one vote would make and said quietly, "I'll vote for the Generals."

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The pretty girl buys style  
And the simple girl buys what she's  
told to buy  
And sees her world  
Through the brightly lit eyes of the  
glossy romance of fashion  
Where she can learn...  
Top tips from the gas cook  
Successful secrets of a sexual kind  
The daily drill for beautiful hair  
And the truth about pain

What was Anna Ford wearing?  
What did Angela Rippon say?  
What will you do when you wake up  
one morning  
To find that Gods made you plain  
in a beautiful person's world?  
And all of those quick recipes  
Have let you down

And you're 20 1/2 and not yet en-  
gaged  
Will you go look for the boy who  
says  
I love you lets get married and have  
kids.

*Last week's lyrics were from The  
Dukes of Stratospheer's song "She's a  
Little Lighthouse"*



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## For Inquiring Minds

### Balancing Bush's Budget

In an effort to reduce the budget deficit, President George Bush has announced that while Congress will get its 50% pay raise, he is asking our nation's legislators not to return to Washington for the next two years.

"What is \$150,000 per year per congressman if we can keep them out of office for the next two years? While here, Congress just raises taxes and creates new programs costing billions," said the president.

House speaker Jim Wright and Majority Leader George Mitchell and all other 533 members of Congress were on fact-finding missions in the South Pacific, and were unavailable for comment.

### Pennies by the Pound

To raise money for BYU's General Scholarship fund, BYU has announced that it's launching a pennies by the pound campaign drive among its alumni. The new program is a take off of the popular "Pennies by the Inch" campaign which is used to raise money for Primary Children's Hospital. In that program, people were asked to donate a penny for every inch of their height.

"We would like to see past graduates pull their weight to make this a successful program," said University spokesman Richard Paul. "All participants will receive a sticker saying 'I'm topping the scales to

make the Y the top," as well as a bronzed knife, fork, or spoon from the Cannon Center. High contributors will also receive a free text from the Fitness for Life class, as well as a framed copy of Doctrine and Covenants Section 89.

"We have already received a check

for \$3.25 and a box of Hostess Twinkies from a sister in Idaho Falls," said spokesman Paul. He concluded that "this weighty program is going to tip the scales of the scholarship fund if we can just pick it up off the ground and get it moving."

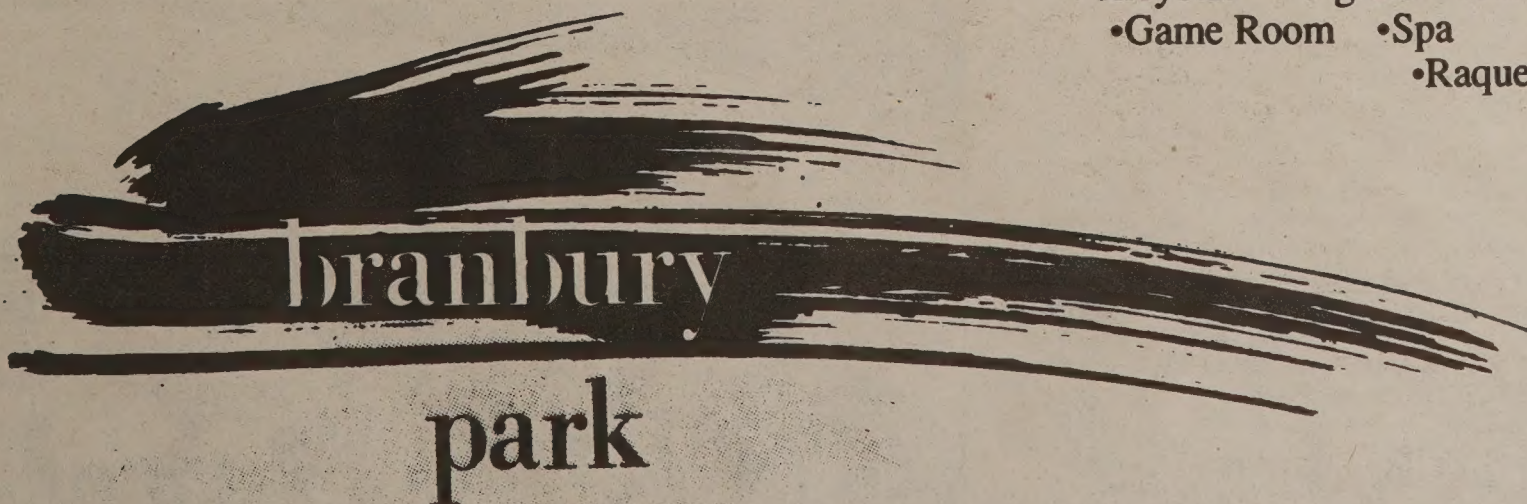
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# What Role for Children? TO FEED THE WORLD



SR art by Kent Chou

## The Ethics of Life

Second in a series  
by Allison Allgaier

WHEN MALTHUS wrote the book on overpopulation in 1798, his theories were shocking. He claimed that population grows geometrically while food supply grows only arithmetically, and that this would result in a vicious cycle of food shortage and starvation for those who don't control their population. Today, most economically advanced nations in the world, for example, have the lowest birth rates, while the poorest ones have the highest. Statistics seem to support Malthus' theory.

The conclusion seems obvious—countries that lower their birth rates will overcome their inability to feed their people. And so we laud China for its one-child-per-family policy, we support family planning in third world countries, and we fund contraceptive distribution all over the world. Eventually these countries will reach stability, be able to feed everyone, and we will all breathe a sigh of relief because we have survived the population crisis, right?

Well, not exactly.

First, we need to ask ourselves why it is that the populations in these underdeveloped countries have so many children. It seems illogical to us. Don't they know how expensive it is to feed, clothe, and educate a child? While some are influenced by social, cultural, or religious factors, many of these people are making a conscious, logical, economic decision. True, the birth of a child initially demands an investment in the necessities of life. But very soon the child can work to pay back the investment. There is a saying that "each extra mouth comes attached to two extra hands." Children are their parents' social security, their support in their later, or

even middle years. In Western society children are financial liabilities, but in the third world they are major assets.

But here the Malthusians protest that children are only an asset in a world of unlimited economic resources. After all, land can only support a fixed number of people. In the late 70s, you may remember, we



were bombarded with reports that population growth was far outstripping the food supply and disastrous consequences were about to take place. President Carter commissioned a study entitled Global 2000, the prognosis of which raised additional furor.

In response to these reports, many countries targeted population control as the necessary road to crisis prevention. Most started educating the people about the dangers of high population growth and encouraging the use of contraceptives. But some went even further. China instituted laws that severely punished families socially and financially for having more than one child. In parts of India, males with three children underwent forced sterilization and women pregnant with their fourth child faced mandatory abortions.

But such Malthusian doomsayers overlooked the other half of what Malthus said. While population was growing geometrically, what was happening to the food supply? Consider the U.S., where farmland has not increased, but population has. Today American farmers leave

more land uncultivated and have greater surpluses. Mathematically illogical, except for one thing: technology.

It started when a cave man fashioned crude stone tools and continues today with hybridization, irrigation, and fertilizers. Faced with a limited supply of fossil fuels, technology builds more efficient machines, or, better still, harnesses new forms of energy like the sun or minute atomic particles. Doomsday predictors seem unfamiliar with the incredible potential that lies in the innovative capabilities of the human species.

So why the food shortage? Statistical economic studies fail to demonstrate any consistent correlation between population growth and economic development. In fact, among the third world nations, some of the highest rates of economic growth are found in those with the highest rates of population growth.

There are some answers however.

Please see Hungry on next page

# OPINION

## A Loyal Republican Looks at His President

*Editor's Note: Chuck Warren is a senior majoring in political science who worked in the White House as an assistant with the Bush organization during the presidential primary season. He has served in numerous capacities with the College Republican organization and is currently state chairman of that group. Student Review welcomes thoughtful submissions from well-qualified authors dealing with individuals and issues in contemporary public affairs.*

by Chuck Warren

THE NEXT four years will provide President Bush with many opportunities and challenges. It is difficult to predict with any degree of accuracy how this administration will fare. Much is expected of President Bush, but as Kennedy grumbled over 20 years ago, there are limits to his power.

However, there are some obvious elements that I feel comfortable predicting.

I expect that the Bush administration will give this nation an environmental policy. I share the opinion of the Heritage Foundation that the "Reagan Administration squandered a rare opportunity to reform America's environmental programs." Instead of offering vision, the administration "appeared simply to offer lower budgets, federal inaction and fewer restrictions on polluting industry."

As a Republican, I am appalled that my party fails to have an environmental policy. I look for Presi-

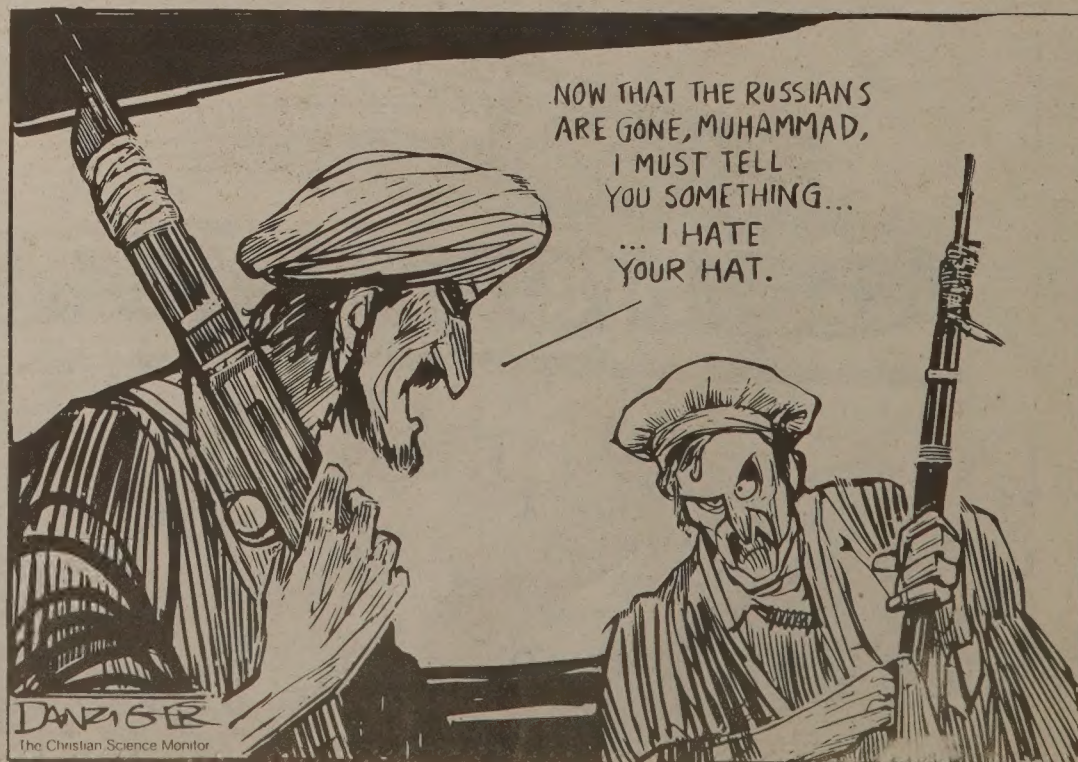
dent Bush to assert leadership on various environmental problems, including ocean dumping and rain forest destruction.

As for the budget deficit, I won't be dismayed if President Bush fails to have the budget in the black by the end of his term. He must display the leadership to make the difficult decisions, but Congress must also do its part. If our public servants in Washington, D.C. are going to allow George Bush to make the first move on the budget deficit, then they should accept his budgets and let the blame or acclaim fall on his shoulders.

If they feel this intrudes on their constitutional authority, then they should balance the damn budget themselves. If they still don't have the moral leadership to handle this duty, then they can give the president a line item veto and enact a constitutional amendment that would require a balanced budget. House leadership failed to accept a Reagan budget for the past six years, but dumps the deficit problem on the Reagan Administration. It makes no sense.

I expect that the economy will perform reasonably well under the Bush Administration. Of the men who ran for office this past year, George Bush is the lone entrepreneur, someone who took a chance and met success. He understands what it is to meet a payroll, pay employee taxes, and create growth. He is not a protectionist and will not

Please see Bush on next page





**Bush from page 6**

submit unreasonable tariffs on our trading partners. The current proposal by the Big Three in Detroit to place a 25% tariff on foreign trucks and sports wagons will meet a veto if it arrives on the President's desk. Trade talks with Mexico will be open and negotiations with the European Community over its new trade policy for 1992 will be actively pursued.

As for income taxes, expect no increases. Thirty percent of this nation's GNP goes to taxes. That is appalling and must come to an end. Our current system has no incentives for investment nor savings.

Foreign policy will also experience no dramatic changes. Peace through strength works and the Bush administration believes in it. Within the next four years we will have a treaty signed with the Soviets on chemical weapons and great progress will be made with START talks. Ronald Reagan built a base, George Bush will institutionalize it. The president's past experience in foreign policy will be a plus. For those of you who despise covert activities, they will continue.

As for the Pentagon's budget, this administration will fight hard to keep it at pace with inflation. Many feel with the current wave of good will between the Soviet Union and our nation, an easing up of military procurement is in order. This is a false assumption.

The Soviets still have 5.1 million men and women in arms compared to our 2.1 million. Their defense outlays range from 15-17% of the GNP compared to our 5.7%. They outnumber us 3:1 in most areas of tactical and strategic weapons. Peace is only secured through strength. However, do not expect such an increase in military procurement as occurred during the Reagan years, which was a budget that increased from \$15.8 billion in 1981 to \$33 billion in 1986. However, our defense commitments must be met.

Defense funding may be a difficult battle, but abortion should not be. I would bet the mortgage on Roe v. Wade being overturned. It is likely that George Bush will appoint two members to the Supreme Court. The greatest legacy that President Reagan and Bush will leave this nation are their appointments to the federal judiciary.

President Bush is a conservative. I realize the past election overkilled the terminology, but he is a conservative. Bush summed up the epitome of conservative ideology when in his inaugural address he declared: "At the heart center is the individual. And radiating out of him or her is the family, the essential unit of closeness and love. From the individual to the family to the community, and then out to the town, the church and the school, and, still echoing out, to the county, state and the nation—each only doing what it does well and no more." Then finally to the federal government. "Does it have a place? Yes. Government is part of the nation of communities—not the whole, just a part."

*Chuck drinks Postum in the mornings.  
He's taller than he looks.*

**Hungry from previous page**

Often poor climate, poor land, or a lack of natural resources are blamed for failure to feed the people. Sometimes this is indeed the case, but often this is merely an excuse. The Ukraine region of the Soviet Union, for example, historically famous as the breadbasket of Europe, has suffered over 60 years of failed harvests since the communists came to power. More often than not, such failures are political and technological—not geographical.

The United Nations estimates that most African countries could increase their land productivity by eight times just by using fertilizer and pesticides. Imagine what could happen if they implemented all the technologies that technologically advanced countries already use.

So why do people continue to starve? Undoubtedly everyone has heard a few horror stories about the donated wheat that rotted in Ethiopian storage bins because the government feared that in the process of feeding the masses they would also inadvertently feed some rebel factions they were trying to suppress. Drought, disease, war, and corrupt and inefficient governments prevent economic growth—not family size. If we really want to solve the economic problems the world faces today, we need to strike at the root of the problem, not at a convenient excuse.

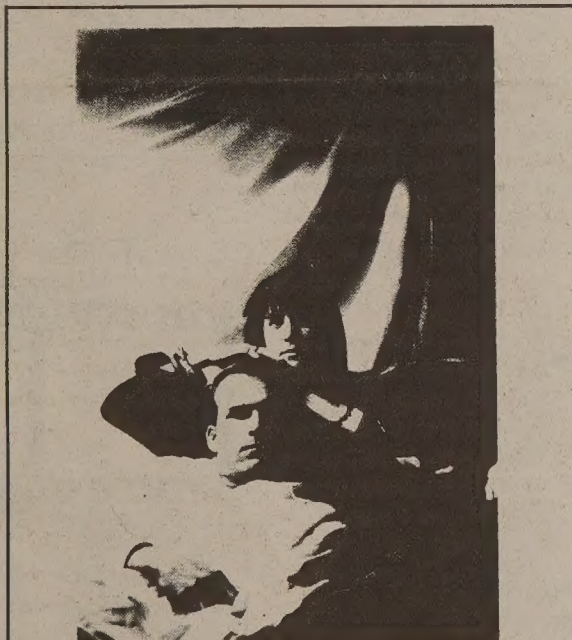
Some environmentalists protest

that technology is destructive, but in dismissing technology we doom ourselves to the Malthusian trap, and those willing to do so might in the same breath suggest which of us ought to starve first, which should undergo forced sterilization, and which will be forced to abort their children.

Forced abortions, compulsory sterilization, and mandatory limits on family sizes are all hailed by many as progress in the face of impending catastrophe. But they are not. Not only must we allow people freedom in choosing how many children they will have, we must stop bombarding them with propaganda, telling them that large families are a social liability or an economic hazard.

This earth has enough to spare. It can support the population now living and can be developed to support the many generations yet unborn.

Our task is not to take away the future privilege of life from these children—our task is to develop technology in harmony with the environment and establish the political systems that can insure them the opportunities that every human being deserves. The problem is mismanagement, not overpopulation. We can't sell the human race short.



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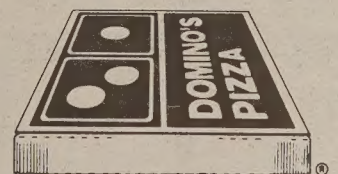
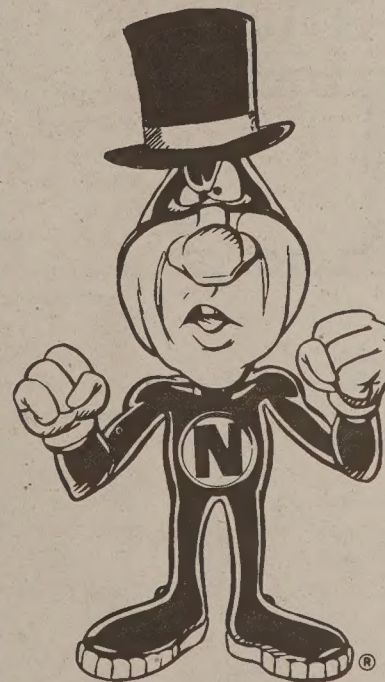
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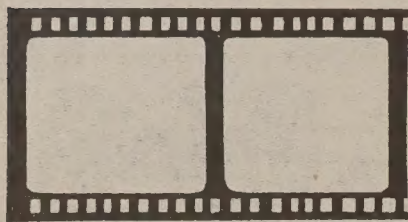
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# ARTS & LEISURE

## Oscar Nominations



by Scott Slebers & Amle Huang

The envelope please (or do you say "onvelope"?). Before the tidal wave of hype breaks over our heads, let it be said that 1988 was a good year for movies. Box office receipts this year indicate a moral, if not major, economic victory in the war against VCRs. There's nothing like the big screen as Americans have rediscovered, and there's nothing like something worthwhile on it. Here's who's up for the major Oscars.

### BEST PICTURE

#### *Rain Man*

Tom Cruise is a slimy exotic car dealer left out of his father's will. When he finds out that the family fortune has been left for the care of an autistic brother of whom he has only the vaguest memory, he kidnaps him with the intention of holding him hostage for his fair share. They share a cross-country odyssey which

carries us honestly into a world of autism and brotherly love. It's tender drama as well as a comedy that's definitely not wearing any underpants. Dustin Hoffman defines acting and Tom Cruise responds to the company with his best since *Risky Business*. If you haven't seen it, there's a void in your life. Catch it soon at the Academy downtown.

#### *Accidental Tourist*

Join Macon Leary, the travel writer in the plastic bubble, as he busts out and finds the real life. William Hurt, Geena Davis, and Kathleen Turner form a power trio which will spoil you forever. You may never watch Molly Ringwald or Andrew McCarthy again. Populated by bizarre-world characters and a genuine dilemma, this film lets you in and shuts the door behind you. A nonconformist comedy chock-full-o-nuts for everyone.

#### *Mississippi Burning*

James Chaney, Mickey Schwerner, and Andrew Goodman were brutally murdered by the Ku Klux Klan on a dark country road in Neshoba County, Mississippi, in 1964. These young men were inte-

grationists who were working for an end to segregation and towards the equal, civil rights of blacks to vote. This is director Alan Parker's version of events.

Willem Dafoe and Gene Hackman are cast as the FBI agents in charge of investigating the disappearance of the three young men. Dafoe's character is a city boy who thinks he knows what's going on and who likes to follow the rules to the letter. Gene Hackman steals the show as the "good old boy" who really understands the psychology of the people in rural Mississippi. Hackman, unlike his superior Dafoe, is willing to do anything to find the killers. Police and judicial tolerance of the Klan block Dafoe and Hackman at every turn and the two finally have to realize each other's merits and cooperate in order to uncover the true story behind the murders. There is somewhat of a departure from the true story here, as a \$30,000 reward was probably more responsible for cracking the case than the FBI.

Despite the Hollywood embellishing, *Mississippi Burning* is definitely worth seeing. You may not enjoy the depictions of violence, and the degradation of a people can never be an enjoyable thing to watch, but maybe this film will give you some things to think about as well as

an awareness of America's not so distant past. So escape the sleepy tranquility of Happy Valley and enter the struggle for civil rights in small town Mississippi.

#### *Dangerous Liaisons*

Though not for everyone, this tantalizing menu of entrées at the Café Decadence is an expert film flawlessly executed. Glenn Close and John Malkovich are pre-revolutionary French bourgeois degenerates who make sexual scandal a hobby, occupation or art, depending on the level of the challenge. These two self-proclaimed virtuosos of deceit bite off more than they can chew when they take on Michelle Pfeiffer, a pious delight who looks so good without makeup that you may wear your popcorn bag out of the theater over your head. A black comedy, an exercise in irony, and ultimately a tragedy, this film will make you squirm as well as provoke lusty laughs, the kind you should feel guilty for but just can't. First-class four-star acting, beautiful costumes, revenge, cruelty and betrayal. What more could you ask for?

#### *Working Girl*

Like last year's *Hope and Glory*, this film shows up for the awards embarrassingly underdressed. They must have had a raffle to fill the fifth spot.

### BEST ACTOR

Look for *Rainman's* Dustin Hoffman and his portrayal of the orange soda sipping, cheeseball popping autistic brother. Tom Hanks has a shot for *Big*, and Edward James Olmos deserves an hon-

orable mention for his balding and timid yet loving and brave LA schoolteacher Jaime Escalante in *Stand and Deliver* (I didn't stand up and cheer, did you?) Gene Hackman was indeed in *Mississippi Burning* but that's as far as he'll go. *Pelle the Conqueror's* Max Von Sydow rounds out the field, but he's a foreigner, and we don't like foreigners.

### BEST ACTRESS

Despite a varsity performance by Sigourney Weaver in *Gorillas in the Mist*, look for Glenn Close as the Ice Queen in *Dangerous Liaisons*. Never has there been a more tempting wicked witch. Close, in her last two films, has created horrifying sirens who entice us in and then rip our faces off. The perennial Meryl Streep shows up like Reggie at the All-Star Game for *A Cry in the Dark* and will get to wear a new gown. Jodie Foster in *The Accused*, gets nominated for portraying a slut, a radical departure from former roles. Hopefully, a dim-witted usher will misdirect ditzy *Working Girl* Melanie Griffith, and she and Don Johnson will spend the whole ceremony wandering around in the parking lot.

### BEST DIRECTOR

Barry Levinson deserves this Oscar as well as Oliver Stone's from two years ago for *Rain Man*. Martin Scorsese isn't far behind with *The Last Temptation of Christ*. Alan Parker's *Mississippi Burning* and Charles Crichton's *A Fish Called Wanda* are noble efforts. And then there's Mike Nichols' *Working Girls*.

## Film Art and the Film Society



by Quentin Decker

The first time I heard of the Film Society, I wasn't expecting much. It was the weekend before the semester started. Having just transferred to BYU, I was unaware of the various programs offered on a regular basis. The film that week was *Some Like it Hot*. I didn't go. I figured it was a movie BYUSA had got as part of the welcome back festivities, and they were showing it in some classroom with desks and a little fold-up screen.

Actually, I found the theater in the Crabtree Building to be comfortable when I finally got there. The film was Alfred Hitchcock's *Marnie*. The theater was half-filled. I came to see the work of Hitchcock; many apparently came to see the star, Sean Connery.

The Film Society's objective is "to expose the student body to film art and the best films that have been made," says Dan Smith, the Society's former director and current publicity director. But this isn't the way it always was.

The Film Society started back in 1972 at the Academy Square Theater where a different film was shown each night. According to a written history, it was "a club for students to discover the remote, true art of the cinema." An instant success, the student government wanted to

be a part of it. The Film Society joined ASBYU in 1975 and moved on campus.

Their first home was the JSB Auditorium, where they continued to be a success. The auditorium was soon taken over by the Varsity Theater, forcing the Film Society to move to the MARB. That theater was nicknamed the "MARB Twin," because two different films were shown in different classrooms. Back then, the Film Society was a group of film enthusiasts sponsoring various activities. The history mentions something called "Dance with the Stars," which was just "showing movies on the wall to music."

Participation declined, and by the fall of 1984, the Film Society moved to the JKHB, where one film was shown each weekend. The next spring, it was moved to the Crabtree Building, where it has been ever since.

When Dan Smith became the director of the Film Society, he decided that it needed to return to its original objective of film art. For some time, the Film Society had been showing B-movies and musicals, and attendance was low. Dan saw this as an opportunity to expose critically acclaimed classics. This semester, for example, the schedule includes popular classics like *To Catch a Thief*, *Dodsworth*, *A Place in the Sun*, *Shane*, and *On the Waterfront*.

Film choices are made on the basis of variety. Dan wants to offer something for everyone. A film noted for its acting may be screened one week, another with a good script the next, and another with notable cinematography the third week. Besides this, different genres are shown. Everything from westerns to musicals to

please see Society on page 10

## Movie Tunes



by Jeff Hadfield

The genre of film music is largely unexplored and widely unappreciated. Soundtracks full of pop hits (such as *Top Gun* or *Dirty Dancing*) or from musicals (*West Side Story*, *The Sound of Music*) are popular, but often our conception of "film music" ends with these.

These pop soundtracks are often great compilations on their own. *Pretty in Pink*, for example, or *She's Having a Baby* (both courtesy director John Hughes). Jonathan Demme's *Married to the Mob* and *Something Wild* soundtracks also display an eclectic elegance. Bridging the gap are popular soundtracks such as *Man From Snowy River* and *Somewhere in Time* that achieve consistent sales without a radio hit.

Film music as a whole, however, includes the instrumental pieces that comprise a film's score. Imagine Indiana Jones riding on a mine cart without the swell of the orchestra; imagine the tedium of an old western movie showdown without music. The score, then, reflects the emotions and vision of a movie.

Obvious examples are the *Indiana Jones* and *Star Wars* soundtracks. A word of caution, however: be sure you listen to the music in the movie before you buy the soundtrack. To illustrate, *Out of Africa's* soundtrack was perfect for the movie, but is tedious alone.

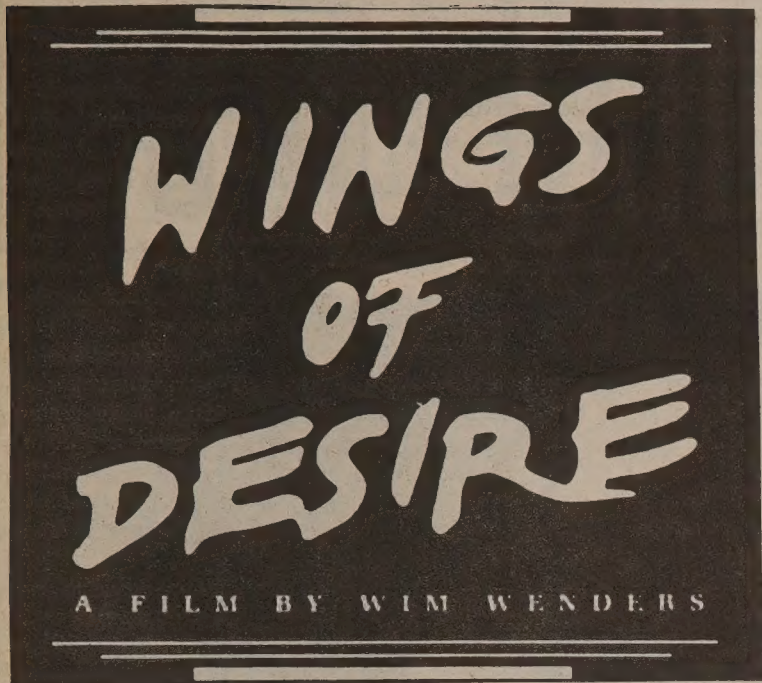
Here are some recommendations for further exploration:

**Ennio Morricone:** *Film Music: volumes I/II* and *The Mission* (Virgin). Morricone, one of the giants of the "spaghetti westerns" of the 1960s, is now available on compact disc. The two-volume *Film Music* collection includes such classics as "The Good, the Bad, and the Ugly," "Once Upon a Time in the West," "My Name is Nobody," and "Once Upon a Time in America,"

please see Tunes on page 9



# Wim Wenders on Fallen Angels



by David Sume

Some facts about angels.

They do have wings.

They only see black and white.

They have ponytails.

Peter Falk used to be one.

How do I know? Why do I care? I will tell you: in September while I was in Seattle I saw Wim Wender's latest film *Wings of Desire*. I admit I prefer obscure, bizarre, low-budget independent and foreign movies to Hollywood extravaganzas. But this was absolutely incredible. It was so beautiful I almost forgot to breathe.

Black and white images of angels in Berlin. Unable to directly inter-

vene in mortal lives, they spend their time overhearing thoughts and helping people as best they can. No pain, no personal suffering, but at a price: no physical sensation, no risks. They can't even see colors.

Damiel, one of the angels, falls in love with a French trapeze artist. He decides to become mortal, with all the resultant benefits and liabilities. He gives up his wings, but awakening near the Berlin Wall, finds a metal breastplate, the legacy of angels who choose to become mortal. An ominous place for a birth. He pawns the armor for some clothes, and begins his experience with life.

He sees colors, and asks people, who can now see him, what they are called. He cuts himself, and sees and tastes the redness of blood.

Peter Falk, who is in Berlin making a movie, reveals himself as a former angel (interesting, but why not?) and helps this new mortal start off. He tells Damiel he should have gotten more money when he pawned his breastplate.

No longer protected, no longer aloof, Damiel learns about hunger and pain, longing and fulfillment. We do not know what will become of him finally, just as our destinies are hidden from us.

I'm not saying we should try to be bad people. I'm not saying we should try to experience all the extremes of behavior. I am saying that in a certain sense it is best for us and those around us if we fall from heaven, if we grapple with life directly. There are risks, but that is the whole idea.

Photographed primarily in a luminous black and white by Henri Alekan, who also shot *Beauty and the Beast* for Cocteau 40 years ago, *Wings of Desire* is a marvel, and will be showing at the Blue Mouse in Salt Lake March 8-14.

A wonderful film, and perhaps the most accessible Wenders has made, this is well worth a trip to Salt Lake and perhaps even the suspicions of those who think the Blue Mouse only shows sleazy movies.

Tunes from page 8

as well as tracks from his gorgeous *Mission* soundtrack.

Morricone's scores have ranged from sparse to lush, but the underlying theme of each has been intelligence. He adds to, comments on, and reinforces the scenes he scores. Of the three, *The Mission* is the most contemporary, but all are enjoyable.

**Miles Davis and Marcus Miller:** *Music from Siesta* (Warner Bros.). Those who admire Davis' unique trumpet style will enjoy this Spanish-tinged set, taken from the soundtrack of the 1986 movie. Davis and Miller collaborated previously on Davis' *Tutu* album. While this disc only partly reflects the modern edge from that collaboration, its sound is still new and fresh.

**Eric Serra:** *The Big Blue* (Virgin). This is a nice new-age soundtrack from the 1988 French film. The sonic depth on this disc is amazing, the recording is crisp, and the overall sound is fresh, yet unobtrusive. This sounds like a wine ad.

**Various Artists:** *Stay Awake: Various Interpretations of Songs from Vintage Disney Films* (A&M). Like the recent Kurt Weill and Thelonious Monk homage collections, *Stay Awake* is surprisingly interesting. Because the artists were asked for their interpretations, the material is inconsistent, but inspired overall.

Imagine Natalie Merchant (10,000 Maniacs) and Michael Stipe (R.E.M.) teaming up to sing "Little April

Shower" from *Bambi*. Other highlights: Suzanne Vega singing an a capella "Stay Awake" from *Mary Poppins*; Buster Poindexter's amusing sambafied "Castle in Spain" from *Babes in Toyland*; Sinéad O'Connor's "Someday My Prince Will Come;" James Taylor and the Roches singing "Second Star to the Right" from *Peter Pan* (featuring Branford Marsalis on tenor sax); a painful pun involving Ringo Starr doing "When You Wish Upon a Star" from *Pinnocchio* with Herb Alpert; and a medley including an instrumental "Feed the Birds" from *Mary Poppins*, NRBQ performing Snow White's "Whistle While You Work," and the Replacements' version of "Cruella Deville" from *101 Dalmations*.

Full of surprises, at once familiar and strange, this is a great disc if you're up to something challenging.

Footnote for Fans of Classic Musicals:

Compact disc reissues of classic soundtracks are being released sporadically. Already you can get *West Side Story*, *Man of La Mancha*, *The Music Man*, and *South Pacific*. Capitol plans to release more in April, including *Can Can* and *The Unsinkable Molly Brown*, as well as other soundtracks such as *The Deer Hunter*, *Giant*, *Romeo and Juliet*, and *A Passage to India*. Warner plans to release *A Clockwork Orange* on disc, for those of us that don't get enough psycho music from the neighbors.

BYU DEPARTMENT OF MUSIC PRESENTS

C A V A L L I S



**L'Ormino**

Francisco Cavalli's baroque opera "L'Ormino" opens this week at the Margetts Theatre. This presentation features guest director Dennis Todd and David Warner singing the lead role of Prince Ormino.

The plot begins as a light romantic comedy, as two suitors, Ormino and Amida, vie for the hand of Erisbe, queen of old King Ariden. Princess Sicile, who has been jilted by Amida, contrives to win him back. Erisbe, realizing that Amida has been unfaithful to another, abandons her flirtation with him, and thinks only of Ormino. Henceforth the characters' interrelationships deepen, as the plot twists into its eventual seriousness and tragedy.

The 1644 opera, originally written as something like a "lead sheet" (anticipating that performing musicians would embellish the score), has been converted to a more conventional form by Raymond Leppard, a 20th century musicologist. Cavalli and "L'Ormino" are not widely known names, yet Cavalli's work is praised for its dramatic and powerful melody. "L'Ormino" is one of the earliest baroque operas, as it was composed just seven years after opera moved out of private Italian courts and into mainstream performance.

The BYU production of "L'Ormino" opens Friday evening and plays February 24, 25, 28, and March 1-4. Tickets are available through the HFAC Music Ticket Office at 378-7444.



"An unabashedly romantic Baroque Opera"

February 24, 25, 28, March 1-4, 1989

7:30 p.m.

Margetts Arena Theatre Harris Fine Arts Center

Tickets: \$4.00 Student/Faculty/Sr. Citizen

\$5.00 General Public

Tickets available at Music Ticket Office 378-7444 HFAC

All performances in English.



Society from page 8

screwball comedies are screened during a semester.

Acceptance of the films is a problem, even with regular patrons. Dan cites the example of *The Misfits*, featuring Marilyn Monroe's most mature performance. Thirty people, probably expecting her bubbly sex-pot image, walked out. Yet, four people were moved so much they

talked to Dan afterwards. He has found that people prefer off-beat films like *Sullivan's Travels* and the English comedy *Tight Little Island*.

Right now, publicity is the main problem. Handbills and posters have been used to publicize the films, but that hasn't been enough. Schedule cards have been printed up for this semester and are available at the theater. Some classes special-

izing in film, such as Charles Metten's "Introduction to Film" class, have announced the upcoming films.

Dan hopes that the Film Society will spread beyond BYU. At present, BYU is the only university in the Western Conference with a film society. "If everybody at every university had a film society, then their tastes would change, and they

would demand more in film," he says.

The Film Society meets Friday and Saturday nights at 7:00 and 9:30 in 214 Crabtree Building. Admission is \$1.00 with student identification, and \$1.50 without.

Watch the Calendar for a listing of the Film Society movies each weekend.

## A&L Literary Issue

Submit your short-short fiction & poetry by February 28 to Lee Mortensen, PO Box 7092, Provo, UT 84602, or leave it in the *Student Review* dropbox in 1102 JKHB. Watch for the literary issue March 8.



## French Revolution Commemoration Event at

Brigham Young University

## A Symposium

321 ELWC

10:00 am Lecture: "Revolutionary Principles: Madison's Constitutionalism and Rousseau's Compassion  
(Prof. Terrence Marshall,  
University of Paris, Nanterre)

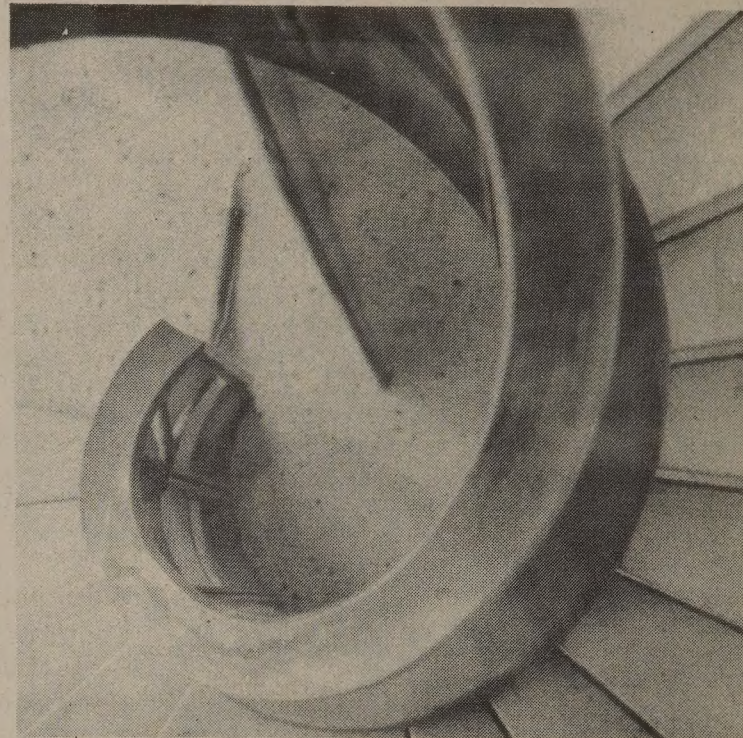
347 ELWC

2:00 pm Paper: "Tocqueville on Theory and Practice in Old and New Worlds"  
(Prof. Ralph Hancock)

347 ELWC

2:30 pm Panel: Response to Professor Marshall's lecture and Professor Hancock's paper.

Open to the Public



WHERE IS THIS?

Photo by Bronwen Tate (Waterford School)  
East Ballroom Spiral Staircase in ELWC

Townsquare  
Building

## BACKSTAGE

377-6905

## LIVE MUSIC DINNER THEATER COMEDY



## LATE NIGHT

Featuring "The Knobs"  
R & B / Soul  
Friday & Saturday  
10 pm - 1 am

## COMEDY NIGHT

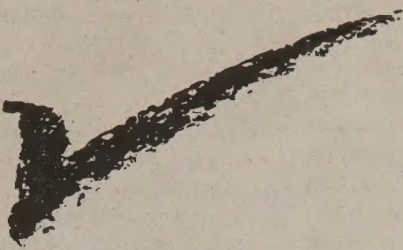
Featuring "Brass Tax"  
Thursday 9:30 pm - 12:30 am

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65 N. University Ave.



# the CALENDAR



**Thursday, February 23**

**Lecture:**

Honors Module: John F. Hall on "Virgil's *Aeneid* and Augustan Propaganda in Literature and Art," 6:00 p.m., 241 MSRB  
Honors Council, Econ & Pol. Sci. Depts. present a Panel/Debate on "The Reagan Years," 7:30 p.m., 321 MSRB, refreshments after  
Human Rights Club presents: "The Abuse of Fundamental Human Rights in Contemporary Romania," Profesor Thomas F. Rogers, 3088 JKHB, 3:00 p.m.,

**Theatre:**

"A Midsummer Night's Dream," The Pioneer Theatre, 8:00p.m.  
"See How They Run," City Rep, 7:30 p.m.  
"The Hasty Heart," Hale Center Theater, 8:00 p.m.

**Music:**

Student Piano Recital, Brenda Robinson, 7:30 p.m., Madsen Recital Hall, HFAC, Free!  
"Brass Tax," jazz fusion, Backstage, 9:30 - 12:30 p.m.

**Friday, February 24**

**Lecture:**

"The French Connection," Flea Market of Ideas Lecture Series, 321 ELWC, 1:00 & 2:00 p.m.  
"Is Balance Possible Between Personal and Corporate Values?" Executive Lecture Series, D. Richard McFerson, 710 TNRB, 2:00 & 4:00 p.m.

**Theatre:**

"A Midsummer Night's Dream," The Pioneer Theatre, 8:00p.m.  
"See How They Run," City Rep, 7:30 p.m.  
"The Hasty Heart," Hale Center Theater, 8:00 p.m.  
"Petticoats and Pettifoggers," Valley Center Playhouse, 8:00  
"The Fantasticks," Backstage Dinner Theatre, 6:00 p.m.

**Music:**

"L'Ormino," a Cavalli opera, Margetts Theatre, HFAC, 7:30 p.m., Tickets: \$4.00 w/I.D., 378-7444  
Utah Symphony, Verdi, Nielsen, & Brahms, Symphony Hall, 8:00 p.m.  
"The Knobs," R&B Soul, Backstage, 10:00 - 1:00 p.m.  
"Rock 'n Reggae for Human Rights," Zion Tribe and Backwash, a benefit for Amnesty International, U of U Ballroom, Tickets: \$5.00 in advance, \$7.00 at the door

**Film:**

Film Society, 214 Crabtree Tech. Bldg.  
"The Miracle at Morgan's Creek"  
7:00 & 9:30 p.m., \$1.00 w/I.D.

**Saturday, February 25**

**Theatre:**

"A Midsummer Night's Dream," The Pioneer Theatre, 8:00p.m.  
"See How They Run," City Rep, 7:30 p.m.  
"The Hasty Heart," Hale Center Theater, 8:00 p.m.  
"Petticoats and Pettifoggers," Valley Center Playhouse, 8:00  
"The Fantasticks," Backstage Dinner Theatre, 6:00 p.m.

**Music:**

"L'Ormino," a Cavalli opera, Margetts Theatre, HFAC, 7:30 p.m., Tickets: \$4.00 w/I.D., 378-7444  
Utah Symphony, Verdi, Nielsen, & Brahms, Symphony Hall, 8:00 p.m.  
Student Percussion Recital, Darren Duerden, 7:30 p.m., Madsen Recital Hall, HFAC, Free!  
"The Knobs," R&B Soul, Backstage, 10:00 - 1:00 p.m.

**Film:**

Film Society, 214 Crabtree Tech. Bldg.  
"The Miracle at Morgan's Creek"  
7:00 & 9:30 p.m., \$1.00 w/I.D.

**Monday, February 27**

**Theatre:**

"The Hasty Heart," Hale Center Theater, 8:00 p.m.  
"Petticoats and Pettifoggers," Valley Center Playhouse, 8:00

**Tuesday, February 28**

**Lecture:**

Honors Module: Norbert H. O. Duckwitz on "Aristotle's *Poetics* and Sophocles' *Oedipus the King*," 6:00 p.m., 241 MSRB  
Entrepreneur Lecture Series, "Entrepreneurial Success Combatting Terrorism," Ronald J. Kimball, 710 TNRB, 2:00 & 4:00 p.m.

**Music:**

"L'Ormino," a Cavalli opera, Margetts Theatre, HFAC, 7:30 p.m., Tickets: \$4.00 w/I.D., 378-7444  
"Orpheus Winds," Madsen Recital Hall, Tickets: 378-7444

**Wednesday, March 1**

**Lecture:**

Honors Module: Norma Davis on "Women and the Arts: The Turn of the Century," 6:00 p.m., 211 MSRB

**Theatre:**

"Westside Story," 7:30 p.m., de Jong Concert Hall, HFAC, Tickets: \$4.00 w/I.D., 378-7447

**Music:**

"L'Ormino," a Cavalli opera, Margetts Theatre, HFAC, 7:30 p.m., Tickets: \$4.00 w/I.D., 378-7444  
Utah Valley Choral Society, "The Peaceable Kingdom," and other Randall Thompson works, Provo Tabernacle, 8:00 p.m.  
Faculty Saxophonist Ray Smith, 7:30 p.m., Madsen Recital Hall, HFAC, Free!  
Student Vocal Recital, Jennifer Jarvis, 7:30 p.m., Madsen Recital Hall, HFAC, Free!

**Dance:**

Dance in Concert, 7:30 p.m., Pardoe Drama Theatre, HFAC, Tickets: \$4.00 w/ I.D., 378-7447

**Thursday, March 2**

**Lecture:**

Honors Module: John F. Hall on "Virgil's *Aeneid* and Augustan Propaganda in Literature and Art," 6:00 p.m., 241 MSRB

**Theatre:**

"Westside Story," 7:30 p.m., de Jong Concert Hall, HFAC, Tickets: \$4.00 w/I.D., 378-7447

"The Hasty Heart," Hale Center Theater, 8:00 p.m.

**Music:**

"L'Ormino," a Cavalli opera, Margetts Theatre, HFAC, 7:30 p.m., Tickets: \$4.00 w/I.D., 378-7444  
Student Piano Recital, Toshiko Baldwin, 7:30 p.m., Madsen Recital Hall, HFAC, Free!

**Dance:**

Dance in Concert, 7:30 p.m., Pardoe Drama Theatre, HFAC, Tickets: \$4.00 w/ I.D., 378-7447

**Friday, March 3**

**Theatre:**

"Westside Story," 7:30 p.m., de Jong Concert Hall, HFAC, Tickets: \$4.00 w/I.D., 378-7447

"The Hasty Heart," Hale Center Theater, 8:00 p.m.

"Petticoats and Pettifoggers," Valley Center Playhouse, 8:00

"Man of La Mancha," Backstage Dinner Theatre, 6:00 p.m.

**Film:**

Film Society, 214 Crabtree Tech. Bldg.  
"To Catch a Thief"  
7:00 & 9:30 p.m., \$1.00 w/I.D.

**Music:**

"L'Ormino," a Cavalli opera, Margetts Theatre, HFAC, 7:30 p.m., Tickets: \$4.00 w/I.D., 378-7444  
Utah Symphony, Smetana, Prokofiev, & Dvorak, Symphony Hall, 8:00 p.m.  
Student Flute Recital, Marilee McGettigan, Madsen Recital Hall, HFAC, 7:30 p.m., Free!  
Temple Square Concert Series, U of U Concert Chorale, 7:30 p.m., Assembly Hall  
"Those Guys," Backstage, 10:00 - 1:00 p.m.

**Dance:**

Dance in Concert, 7:30 p.m., Pardoe Drama Theatre, HFAC, Tickets: \$4.00 w/ I.D., 378-7447

**Saturday, March 4**

**Theatre:**

"Westside Story," 7:30 p.m., de Jong Concert Hall, HFAC, Tickets: \$4.00 w/I.D., 378-7447

"The Hasty Heart," Hale Center Theater, 8:00 p.m.

"Petticoats and Pettifoggers," Valley Center Playhouse, 8:00

"Man of La Mancha," Backstage Dinner Theatre, 6:00 p.m.

**Film:**

Film Society, 214 Crabtree Tech. Bldg.  
"To Catch a Thief"

7:00 & 9:30 p.m., \$1.00 w/I.D.

**Music:**

"L'Ormino," a Cavalli opera, Margetts Theatre, HFAC, 7:30 p.m., Tickets: \$4.00 w/I.D., 378-7444  
Utah Symphony, Smetana, Prokofiev, & Dvorak, Symphony Hall, 8:00 p.m.  
Student Cello Recital, Sandra Garrard, Madsen Recital Hall, 7:30 p.m., HFAC, Free!  
Temple Square Concert Series, BYU Concert Choir, 7:30 p.m., Assembly Hall  
"Those Guys," Backstage, 10:00 - 1:00 p.m.

**Dance:**

Dance in Concert, 7:30 p.m., Pardoe Drama Theatre, HFAC, Tickets: \$4.00 w/ I.D., 378-7447

## Theatre Guide

**Pioneer Memorial Theatre**, 300 S. University, SLC, plays Mon.-Sat., 8:00 p.m., Tickets: \$8.00-\$16.50, 581-6961

**Hale Center Theatre**, 2801 South Main, SLC, plays Mon., Thurs.-Sat., 8:00 p.m., Tickets: Mon. \$4.00, Thurs. \$5.00, Fri. & Sat. \$6.00, 484-9257

**Salt Lake Repertory Theatre (City Rep)**, 148 S. Main, SLC, 7:30 p.m., Tickets: \$5.00-\$10.00, 532-6000

**Valley Center Playhouse**, Lindon, 780 N. 200 E., Fri., Sat. & Mon., 8:00 p.m., Tickets: \$3.00 w/I.D., 785-2217

**Symphony Hall**, 123 W. South Temple, SLC, all concerts 8:00 p.m., Tickets: \$9.00-\$27.00, Student \$4.00, 533-6407

**Capitol Theatre**, 50 W. 200 S., SLC, Tickets: 533-6494

**Ballet West**, 50 W. 200 S., SLC, Wed.-Sat., Mon., 7:30 p.m., Sat. Matinee 2:00 p.m., Tickets: \$9.00-\$36.00, 533-5555

**Provo Tabernacle**, 50 S. University, Provo, 373-3706

**Backstage Dinner Theatre**, 65 N. University Ave., Dinner 6:00 p.m., Theatre 7:30 p.m., Tickets: \$15.00, 377-6905

## Film

**Scera Theater:**  
745 S. State Orem 225-2560  
Feb. 22-24, \$4.00:  
"Jean de Florette," 7:00 p.m.  
"Manon of the Spring," 9:15 p.m.  
**Cinema in Your Face:**  
45 W. 300 South SLC, 364-3647  
Feb. 22 & 23:  
"Far North," 5:15 & 8:50 p.m.  
Feb. 24-Mar. 2:  
"Dial 'M' for Murder," 5:15 p.m.



Gorbachev from front page

tional stage as "reasonable sufficiency" in arms levels, "common security" rather than unilateral superpower advantage, "unity but not identity and conformity" in relations among the Warsaw Pact nations, and so on; more recently new thinking has become the most inclusive of the three terms and is usually encountered as "new political thinking").

To gain leverage in his struggle against societal sclerosis, Gorbachev is attempting to build consensus by granting tantalizing morsels of long-sought-after (but essentially free-of-charge) privilege to virtually all social groups, while at the same time subjecting most proposals for more thorough reform to extensive study and discussion.

To the creative intelligentsia (writers, philosophers, filmmakers, artists, leaders in the mass media, and so on), Gorbachev offers glasnost; to the scholarly intelligentsia in prestigious research institutions (economists, political scientists, sociologists, and so on), he promises not only a listening ear but also glasnost, perestroika, and new political thinking; to the younger and often more vigorous government and party leaders, Gorbachev extends all of the above and "democratization" (broader opportunities for participation in the political process); and to the military, he promises a retraction from what Harvard's Samuel Huntington calls an "imperial overstretch" that threatened to compromise defense of the homeland.

Further, to a much greater degree than before, the youth now get imported clothing and rock concerts,

the faithful experience increased religious tolerance, the 100-plus Soviet nationalities find somewhat more opportunity to express themselves (even in mass demonstrations), special interest groups are allowed to organize themselves into associations, most dissidents have been freed from prisons and psychiatric hospitals, and refuseniks and other Jews are now emigrating faster than the Americans can process them for entry into the U.S.

While few would willingly yield one centimeter of gain in these areas, many are menacingly dissatisfied in one other. Gorbachev stands vulnerable before the consumer, a long-suffering but increasingly disgruntled group that embraces virtually the entire nation. To this point, despite all Gorbachev's reforms of the previous four years, the consumer has felt little relief from the obstinate Hydra of shortages and low quality. With budget deficits mounting, Gorbachev has generally resisted the call to spend billions from his hard currency and gold reserves to stock stores with foreign goods. He expects that his economy, now given far more market-oriented responsibility and opportunity, and laborers in all spheres will soon respond and become significantly more productive. Of course that cannot happen overnight, but in the interim, perhaps problems in the consumer economy will motivate most to try harder?

Meanwhile, the worker remains unwilling to sacrifice further without prior concrete incentives. As George Pfeifer recently explained, "If the workers have learned one thing in 70 years of Soviet rule, it's not to believe a single new slogan,

not to fall for one more trick, never give something now for a promise to be paid later." This impasse could well lead to disaster for Gorbachev.

But who might replace Gorbachev? The ideologically bankrupt, old-guard Ligachev? The even more impatient and less polished reformer Yeltsin? Not likely. For the present, Gorbachev—intelligent, competent, eloquent, vigorous, and confident—occupies a middle ground between the two extremes.

Barring assassination by a deranged zealot, a revolt of the bureaucracy threatened with a momentous loss of privilege, or a mass revolution spurred by a plummeting standard of living—three sweeping caveats—I predict that Gorbachev will be in power for another decade or so.

## Personals

To the Man with the Perfect Body:

Thanks for being so understanding through this all.

Love you,  
D

Jami,

It has been about a month and a half, the time is near.

Scott

CKYL, Sweden, Orlando, Oil of Olay, *Frenzy*. Intimidation. Shaving was fun, but the clay has to go.

Best  
C.

Try taking your date to the word center on Monday nights for an exciting time.

Prices from front page state schools included.

According to Laker, "Our bookstore runs more smoothly than other independent retailers. The BYU administration requires only that we cover costs and make a small profit to meet employee salaries and shipping and handling charges."

BYU can operate on a 23% margin due not only to effective pen-work and planning, but also to strict policies in other areas. A good example is the "buy-back" process that occurs every semester.

If a student bought a new book for \$10 and returned it, he or she would receive \$6 or 60% of the original cost. The used book is then resold at 70% to another student for the next semester. According to Laker, most universities offer a 50% buy-back return rather

than 60%. Once again, the reason is higher business costs.

Laker says "Our purpose at BYU is to service the students. Sure, we have to make a profit, but the department is primarily concerned with reducing business costs to ensure optimal service."

A major obstacle in reducing business costs is when professors order a surplus of textbooks and publishers refuse to buy them back. The bookstore is forced to try to sell these textbooks to independent retailers but usually is not able to.

Laker said the system is extremely complex, but there are seldom any complaints, and the BYU department enjoys great support from faculty and students, something that is lacking in many university bookstores.



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